

Jean Shepard: Honky-Tonk Heroine

CLASSIC CAPITOL RECORDINGS,
1952-1964



**Twice the Lovin'
(in Half the Time)**(Floyd Huffman)
September 30, 1952**Crying Steel
Guitar Waltz**(Shorty Long-Susan Heather)
September 30, 1952**A Dear John Letter**(Billy Barton-Lewis Talley-
Fuzzy Owen)
with Ferlin Husky
May 19, 1953**My Wedding Ring**(Jack Rhodes)
May 19, 1953**Two Whoops and
a Holler**(Joseph Franklin)
December 17, 1953**Don't Fall in Love
with a Married Man**(Joe Penny-Red Fortner)
April 12, 1954**A Satisfied Mind**(Red Hayes-Jack Rhodes)
April 11, 1955**Beautiful Lies**(Jack Rhodes)
April 11, 1955**Sad Singin' and
Slow Ridin'**(Curly Fox-Texas Ruby)
December 29, 1955**Under Suspicion**(Ben Raleigh-Ira Kosloff)
November 6, 1956**I Want to Go Where
No One Knows Me**(Jerry Jericho-Kenneth Grant)
November 6, 1956**The Other Woman**(Beverly Small)
December 28, 1956**Act Like a
Married Man**(Jim Odom)
December 28, 1956**A Thief in the Night**(Harlan Howard)
May 13, 1958**He's My Baby**(Weldon Myrick)
Live Radio Transcription
circa November 1958**How Do I
Tell It to a Child**(Roger Miller)
November 9, 1959**Color Song
(I Lost My Love)**(Dewey Bergman-
Fred Wise-Milton Leeds)
April 11, 1960**The Root of All Evil
(Is a Man)**(Jeri Jones)
March 21, 1960**Under Your Spell Again**(Buck Owens-Dusty Rhodes)
April 4, 1960**One White Rose**(Shorty Long)
April 4, 1960**I've Learned to Live
with You
(and Be Alone)**(Ira Louvin-Charles Louvin)
October 26, 1961**That's What
Lonesome Is**(Bill Anderson)
August 29, 1963**Cigarettes and Coffee
Blues**(Marly Robbins)
December 19, 1963**Second Fiddle
(to an Old Guitar)**(Betty Amos)
January 27, 1964

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"Ever since Kitty Wells hit with a big-selling disk on 'It Wasn't God Who Made Honky Tonk Angels' and Goldie Hill followed with 'I Let the Stars Get in My Eyes,' diskery a.&r. men have been scouring the hinterlands for additional girl country singers in hopes of coming up with one to rival the sales racked up by the two Decca artists.

"There is a general feeling among the hillbilly recording men that the girls are due for a big comeback again in the c.&w. field."

Billboard, June 20, 1953

Actually, *Billboard* was way off the mark. Despite the success of Kitty Wells and a few others, the 1950s proved to be a decade generally hostile to "girl country singers." "Fem hillbillies," as they were otherwise known, rarely cracked the country charts, and, often as not, their roadwork tended to be as canary ornamentation in the troupes of male stars.

All of which made it that much more of an achievement when one of the "fem thrushes" prevailed over the hostile times to attain true stardom and a sustained country career on her own terms. Jean Shepard was one of those few, and her terms, at least musically, were usually those of the honky-tonks. Initially based on the West Coast, she first made her name with a series of Capitol Records singles that featured her own pure-toned hillbilly vocals and the powerhouse instrumentation of, at various times, steel guitar hero Speedy West, young Buck Owens, and Lewis Talley and Fuzzy Owen, the latter two famous for their later association with Merle Haggard. It was heady company, but Shepard, who even in those conformist times didn't mind telling men that they weren't worth "two whoops and a holler," was generally up to the challenge.

Shepard's first single was released just months before the above-quoted *Billboard* article appeared, and her breakthrough record—her smash hit duet with Ferlin Husky on "A Dear John Letter"—hit the charts just after. Yet Shepard was by no means signed as the result of some marketing strategist's realization that women could, contrary to conventional music industry wisdom, sell country records. Rather, as both vocalist and bass player in a local West Coast country band, Shepard simply impressed the heck out of Capitol star Hank Thompson the first time he heard her sing. She then likewise impressed the head of Capitol's country division, Ken Nelson, when he ventured to see her perform on Thompson's recommendation.

"I went up," Nelson says, "and I see this little mite of a girl with this big bass, and she was whacking away, and I liked her and I signed her."

A mite of a girl, whacking away on a big bass. It's an apt image for Jean, for in many ways that's what her career has been about: a physically small but emotionally tough woman taking on something as huge and ominous as industry prejudice and pounding it



Top and center: Two visions of young Jean Shepard, all smiles after "A Dear John Letter" made her a country sensation.



Below: Jean joined the Grand Ole Opry in November 1955. Here she shares the Opry stage with Webb Pierce (third from right) and steel guitarist Don Elms, formerly of Hank Williams and the Drifting Cowboys. Looking on (from right) are Opry executive Jack Stapp and announcer Grant Turner.



into submission with the weapon of powerful music.

Country Music Foundation Records is proud to reissue that very same music. The twenty-four tracks on this compilation, which cover the first twelve years of Shepard's still active career, showcase the incredible vitality and emotional range she brought to her work. Lyrically, even as a young woman in the 1950s, Shepard was never afraid to deal with taboo material. She could, for instance, belt out a cheating song with the best of them—and not just in the role of the cheated upon housewife but also as "The Other Woman." She could deliver pure heartache, country morals, or tongue-in-cheek good humor to equal effect. But no matter what role Jean Shepard chose to play, always inside somewhere was that bass-thumping, likeable mite of a girl, and the will to sing no matter the odds against her.

Ollie Imogene Shepard was born November 21, 1933, in Paul's Valley, Oklahoma. Her family was large—Jean was the fifth of ten children—and dust bowl poor. "Loretta Lynn talks about being poor, but honey, she can't even spell it compared to us," Shepard laughs.

When she was three-years-old, the Shepards moved to Hugo, Oklahoma, where they eked out a meager existence on a plot of government-owned farmland. Their house had no running water and no electricity, but the family did own a battery-operated radio with which they could pick up the Grand Ole Opry out of Nashville on Saturday nights. "We would order this battery from Montgomery Ward, and we could only order one a year because they cost like three dollars and fifty cents," Jean recalls. Besides the Opry, she also would listen to Bob Wills's noontime broadcasts on Tulsa's KVOO, and to the Jimmie Rodgers records favored by her father.

"My daddy would save up his pennies . . . so that once a year he would be able to buy a Jimmie Rodgers record," says Jean. "And I learned the blue yodels off of the Jimmie Rodgers records. Then when we went to California, we'd been out there a year or so, and I heard a gentleman by the name of Elton Britt. And I heard this song called

'Chime Bells.' And I thought, 'Oh man, there's more to yodeling than just the blue yodels.'"

Like so many Southwestern families looking for a better way of life, the Shepards moved to California a couple of months before the end of World War II. They settled in Visalia, in the San Fernando Valley, and there, while a sophomore in high school, Jean started singing with a group of overachieving girlfriends who, after they landed a regular gig at Noble's Melody Ranch in Hanford, came to call themselves the Melody Ranch Girls. One of the girls played a pretty fair steel guitar in the Roy Wiggins mode, and Jean herself took on the bass fiddle duties.

"My mother and daddy pawned all the furniture in our house, and bought me an upright bass," Jean says. "That's how supportive they were of my music." She was soon able to pay her parents back, however, for though still in high school, the Melody Ranch Girls worked three nights a week between Visalia and San Luis Obispo. Jean was bringing home \$45 a week, \$35 of which she gave to her parents.

The Melody Ranch Girls wound up singing a lot of boys' songs, due to the virtual non-existence of women on country radio. As vocalist, Jean covered Hank Williams, Bob Wills, and especially Eddy Arnold. The only distaff role model she recalls from that time was Ann Jones, a Capitol Records artist who led her own all-female band. Still, the Melody Ranch Girls developed a strong regional following, especially in San Luis Obispo, where the soldiers stationed at a nearby base grew considerably protective of the girls. In the end, it wasn't societal pressures so much as personal ones that broke up the novel act. "When the girls got to be marrying and the husbands started getting jealous, we had to integrate the men into us," Shepard says.

Jean's big break came in 1952, when Capitol artist Hank Thompson, whose "The Wild Side of Life" gave him his career record that very year, worked for a night at Noble's Melody Ranch. "I got up and sang with him," Shepard recalls. "And he asked me, said, 'Young lady, would you like to have a recording contract?' And I said, 'Yessir.' And he said, 'I'll see that you get one.' I thought, 'Yeah, sure.'

"But it must have been three or four months passed, and I didn't hear anything, and I just kind of forgot it. But then Hank come back through the town and played this place again. And he asked me if I had ever heard from Capitol Records. And I said, 'No, sir, I haven't.' And he looked real funny. He just got a real funny look on his face. And he said, 'You shall.' And about three or four days later I had a recording contract."

The man who gave her the contract was, of course, Ken Nelson. "She was the only girl in the band," he says, recalling the night he first heard her play. "It was in an American Legion Hall, I think. I remember having to walk upstairs. And if I recall right, she had something on her wrist—a band on her wrist, I guess, just to steady (the bass) or something. A little girl like that, big bass, the bass was bigger than she was."

Actually, the signing wasn't quite that simple. Jean was still underage, so the contract had to be approved by a judge. But the first judge they went before wouldn't okay the deal because he said he didn't know anything about the recording industry. So Jean then took the document to a radio station executive in Tulare who looked it over and said it seemed fair.

She finally got the contract approved after going before the court in Visalia.

Shepard's first session was held September 30, 1952. Her backup band was essentially the house band for the popular country music TV barn dance Hometown Jamboree. Cliffie Stone, the show's host, played bass, while the legendary tandem of Speedy West and Jimmy Bryant sat in on steel and lead guitar, respectively. Billy Strange, usually a guitarist, played piano for Jean's session. She couldn't have had a more high-powered band. At eighteen years of age, she was suddenly in the big leagues.

"I will never forget, I was so nervous," Shepard says. "After a couple songs I got so hoarse. But Speedy West come up to me, and he put his arms around me, and he said, 'Honey, don't worry about anything, you're gonna do fine.' And Jimmy Bryant was just wonderful. And Cliffie Stone. Cliffie Stone said, 'Oh, just relax, sweetheart, and do what you know you can do.'"

Four songs were cut that day, including the two that would make up Jean's landmark debut single: "Twice the Lovin' (in Half the Time)" and "Crying Steel Guitar Waltz." The former is pure honky-tonk spunk, instantly dispelling any notion that eighteen-year-old Jean Shepard was going to be content in the role of polite girl singer. "Crying Steel Guitar Waltz," on the other hand, showed how well she could handle a straight-ahead country weeper. It was made the A-side of the record, which was then credited to "Jean Shepard and Speedy West" because Capitol, having signed her, was nevertheless unconvinced of her solo sales pull.

Truthfully, Jean's record did little to bolster Capitol's confidence in her. It didn't sell well at all, and six months after her first session, the label had not yet returned her to the studio. But finally, in May 1953, Nelson found what he thought would be a hit for her: a country cover version of the Hilltoppers' pop hit "I'd Rather Die Young." For the B-side, Nelson settled on "A Dear John Letter," a part song, part recitation number that Bakersfield talents Bonnie Owens (former wife of Buck Owens and future wife of Merle Haggard) and Fuzzy Owen (later Haggard's manager) had recorded as a duet on a tiny independent label. Owen also had co-writer's credit on the song, along with his cousin Lewis Talley and Billy "Hillbilly" Barton. According to Shepard, Barton had actually written the song, but he gave it to Talley and Owen in exchange for an old car they used as transportation to their gigs in Bakersfield. After the trade, recalls Shepard, Talley and Owen were "walking to work, and carrying their guitars every night, two and three miles, to work this club and make a living. And Hillbilly Barton went around town laughing about the deal he'd made: 'I pawned that old song off but I got me a car to drive.'"

Having their apparently worthless B-side writers' interest in "A Dear John Letter," Talley, a guitarist, and Owen, a steel guitarist, were also hired to play on Jean's session. Capitol artist Ferlin Husky (who a week before had been in the studio to cut "Minni-Ha-Cha," an answer song to Hank Williams's "Kaw-Liga") provided the initially uncredited recitation. Once the record was released, Nelson waited to hear if his instincts on the Hilltoppers' cover had been sound. Right away he got a call from Slim Willet, a well-known Abilene, Texas, deejay and singer who had written the multi-artist hit "Don't Let the Stars Get in Your Eyes."

"Slim called Capitol Records," Shepard says, "and he said, 'Ken, you got a hit with that

new little gal you got on the label.' Ken said, 'Oh, yes, we just knew that it was gonna be a big song, "I'd Rather Die Young"'. . . And Slim said, 'I don't know what the hell you're talkin' about, but I'm talkin' about the one that old boy's doin' the talkin' on.'"

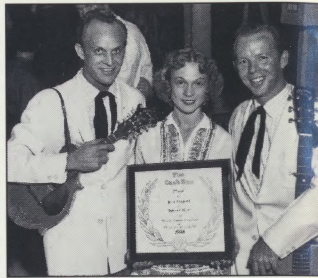
At the time, Abilene was a major test market for country records, and when Capitol learned that "A Dear John Letter" had caught fire there, they threw their promotion behind the purported B-side. The first copies had already shipped, but Capitol recalled as many as they could and replaced them with versions co-crediting Husky on the label. By July the record had broken into the *Billboard* charts; a smash hit, it eventually spent six weeks at #1 country and even made the pop Top Five. Shepard and Husky hit the road as a duo, with Husky appointed as his underage partner's guardian so as to permit her to cross state lines.

Not surprisingly, Capitol tried to maximize the impact of "A Dear John Letter" by rushing Shepard and Husky into the studio to record a dreary sequel, "Forgive Me, John." The record did fairly well for them, but musically it was far outclassed by the flip side, "My Wedding Ring." Cut at the "Dear John" session in May, "My Wedding Ring" showcased Jean in a classic honky-tonk angel mode, drinking away her troubles and sorrow. In fact, as originally written by Jack Rhodes, the song had been too honky-tonk rqué for Ken Nelson's comfort. He made Jean change the line "I'm a mother that has never been a wife" to "I'm a mother that was once a happy wife."

Despite such occasional soft-pedaling of Shepard's image, Nelson was a sympathetic and devoted producer to whom Jean was devoted in return. "I felt that Ken Nelson was like, you know, part of my family," she says. "Just really almost like a father-daughter relationship. It really was, 'cause he was just a wonderful man. And I'd go to Ken with anything, any kind of problems, you know. He was always there for me. And he always wanted what was best for me. And I know that. I truly, truly love this man. He taught me so much."



Above: At work in the Capitol studio, Hollywood. Center: Flanked by the Louvin Brothers, Ira and Charlie, Jean shows off a 1956 Cash Box award honoring "A Satisfied Mind" as "The Most Programmed Country Record."



Below: Backstage with Tom Kelly (right), Mirnie Pearl, and Hawkshaw Hawkins, whom Shepard married in 1960.



Though Nelson was by nature a laissez faire producer—he believed in letting the pickers and singers work out the music—he created for Jean a sound of her own that was built around the unison playing of Talley and Owen. They, along with pianist-bandleader Bill Woods, fiddler Jelly Sanders, and Buck Owens on rhythm guitar, made up the heart of the group that worked most of Shepard's early fifties sessions. She says they stuck with Talley on lead and Owens on rhythm because Buck, though a more accomplished lead player, couldn't duplicate on his Fender guitar the tone that Talley got on his Epiphone.

Moreover, it wasn't as if Nelson wanted to stifle the bass-thumping little girl he had signed to the label, for in December 1953 he brought her into the studio to record the merrily man-bashing "Two Whoops and a Holler." Positively proto-feminist (though written by a man), the lyrics ("The women ought to rule the world") were as to the point as any female country singer was liable to get in 1953. Indeed, Shepard and Nelson both must have known that releasing a single that said of men "I hope they croak" was, in a world ruled by male deejays, a calculated risk at best.

Shepard and Husky worked together into 1954, but once the "Dear John" craze had run its course, they broke up the duo amicably and went their separate ways. Shepard spent a brief period based in Beaumont, Texas (she took Beaumont resident George Jones out on one of his earliest professional tours), though always returning to the coast to record such first rate country fare as "Don't Fall in Love with a Married Man." By January 1955 Jean had relocated to Springfield, Missouri, to help launch the Ozark Jubilee, a televised barn dance program broadcast over the ABC network. (Shepard recalls the first several shows were actually done in Columbia, Missouri, because initially Springfield had no ABC affiliate.) Red Foley hosted the Jubilee, which also starred, among others, a young Porter Wagoner. In 1955 all three of them—Shepard, Foley, and Wagoner—hit the Top Ten with covers of the same song, Red Hayes's "A Satisfied Mind," prompting *Billboard* to note that "This tune is shaping up as one of the most heatedly competitive ones in some time." (Reviewing Shepard's version of the song, *Billboard* also reported that "Jean Shepard, featured canary on ABC-TV's 'Ozark Jubilee,' is one of the few gals who can sell strongly in the c&w field.") As it turned out, Shepard's was not the biggest hit of the three, but hers was arguably the best version of what is now a country standard, her delivery having an urgency that heightened the drama of the otherwise purely moralistic lyrics.

Shepard stayed with the Ozark Jubilee into late 1955, by which time she had another Top Ten hit, "Beautiful Lies," and was hoping to land a spot on the Grand Ole Opry. She had approached Opry executive Jim Denny about the possibility of her joining the cast, but nothing came of her advances until she arrived in Nashville in November, a couple of weeks before her birthday, for that year's disc jockey convention. During a convention event at the Andrew Jackson Hotel, Shepard recalls, "Jim Denny got up, and he was making some little speeches, and he said, 'By the way, we'd like to . . . welcome the newest member of the Grand

Ole Opry, Jean Shepard.' And he looked at me and my mouth got flipping, and he said, 'Happy Birthday, Jean.'"

A month later, Shepard was back in the studio for a series of sessions for what would be her first album, *Songs of a Love Affair*. A loosely connected song cycle, the LP has since been heralded as the first concept album ever released by a female country singer. On "Sad Singin' and Slow Ridin'," a Curly Fox-Texas Ruby number included on the record, the concept Jean means to convey to the object of her affection is pretty clear: straighten up and fly right or you're dead meat.

Having joined the Opry, Shepard moved from Springfield to Nashville. For the remainder of the decade, she settled into the role of Opry star, adding spark to the Saturday proceedings and touring with Opry package shows, often with fellow star Hawkshaw Hawkins. She switched her recording base to Music City, a transition that Shepard acknowledges was not easy. In fact, for three years she had no records on the *Billboard* charts. Her lack of chart activity was deceptive, however, for her records continued to sell consistently well by the standards of 1950s country. (Years later, Nelson told Shepard that Capitol automatically shipped an initial 50,000 copies of anything she released.) And while Shepard, on record, had already proven herself anything but demure, during those first years in Nashville she further extended the lyric range of her material with songs like "Under Suspicion" and the despondent "I Want to Go Where No One Knows Me." But the real "turning point," as Shepard puts it, came in December 1956, when she stepped into the role of "The Other Woman" in her friend Beverly Small's song of that name.

"Ken Nelson always wanted me to do songs where I was either a wife that was being cheated on, or—he never wanted me to be the third party," she says. "And I thought, 'What can I do to break this mold?' He just thought that I was still that same little old country girl that he had signed to the label years before. And finally I said, 'Ken we're gonna have to do other songs.' . . . But he said, 'Oh no no no no, we have to keep that image up. You have to be that little sweet country girl.' I said, 'But I'm not a little sweet country girl. I've advanced in the last ten years.'"

And so had American popular music. By the close of 1956, the rock & roll revolution was well in progress, and Music City stood poised to rebound from the initial shock by creating the Nashville Sound. (As a proto-Nashville Sound production oddity, the harpsichord used on Shepard's "Act Like a Married Man" has a certain bizarre appeal.) On "He's My Baby," written by steel guitarist Weldon Myrick, Shepard made what she apparently considered to be no more than a token attempt at rocking the house herself. But despite her amusingly self-deprecating comments to the contrary, the live version included here would indicate that Jean had a bit more of labelmate Wanda Jackson's fire in her than she knew.

Nevertheless, like so many hard-country veterans of the pre- and post-Elvis 1950s, Shepard went through a largely fruitless Nashville Sound phase, then reemerged at the close

of the decade with perhaps an even tougher take on straight-up honky-tonk. For instance, "A Thief in the Night," a long-lost album cut in which Jean again plays the part of cheater, is a terrific early effort from honky-tonk songwriter Harlan Howard. It actually predates his career breakthrough with Charlie Walker's version of "Pick Me Up on Your Way Down." Similarly, Shepard recorded Roger Miller's "How Do I Tell it to a Child" (sung and originally written as "How Do You Tell it to a Child") in 1959, when she knew Miller as Faron Young's drummer. Several months after that she cut a vigorous cover of Buck Owens's "Under Your Spell Again." That same day she delivered a gorgeously haunting version of Shorty Long's "One White Rose," then, incredibly, bested herself a year later with her desolate take on the Louvin Brothers' "I've Learned to Live with You (and Be Alone)." All the while, Jean continued to do battle with men in song, declaring "The Root of All Evil (Is a Man)," and, in "Color Song (I Lost My Love)," killing one.

The irony (and a tribute to her artistry) is that the late fifties and early sixties were happy years for Shepard, romantically speaking. Her professional association with Hawkshaw Hawkins had turned personal, and in November 1960 the two of them wed onstage in Wichita, Kansas. But Shepard's blissful marriage was brought to a brutal end when Hawkins was killed March 5, 1963, in the same plane crash that killed Patsy Cline, Cowboy Copas, and Randy Hughes. Jean was eight months pregnant with their second child at the time. "It was really sad . . . 'cause they were really in love," Nelson says. "Jean really loved that guy."

For several months, Shepard, who had been working the Opry with Hawkins since 1955, quit performing altogether. But one day several Opry executives came out to her house to coax her back to the show, suggesting that she just come out for an evening and visit, without singing.

"So I went down," she says, "and it was very emotional. I just didn't know if I could handle it or not. I stayed about an hour and I left. Well about a month or so later, I called 'em and told 'em that I'd come back and work the Opry. And I did. You know, the first couple nights it was pretty rough, but it smoothed out after that. People say, 'Oh honey, time heals all wounds.' Well I don't know who ever told 'em that, 'cause that's a lie. You learn to live with it, you learn to accept it, because you can't change it. So, you know, I went on from there. And I've had a happy life."

Shepard's first recording session after the crash, held in August 1963, mirrored her raw emotional state. She cut four songs that day, all of them downbeat in the extreme. Perhaps the bleakest of the lot was "That's What Lonesome Is," written by Bill Anderson. Shepard's delivery of the words "I'm almost dead already" is absolutely chilling, and even the vocal chorus, normally a softening element in country music, sounds in this context like a choir of furies sent to torment the singer.

By the end of the year, back on the Opry, Shepard was already moving on with her life. But as if fate were testing her resolve, in November 1963 she, Ernest Tubbs, and Lefty Frizzell were involved in a bus wreck in North Carolina. The driver of the vehicle that hit them was killed, and Shepard, though not hurt seriously, did get pretty banged up. Nevertheless, a December

session found her recording a full album's worth of material, much of it covers of some of her favorite songs by other artists. Written by Marty Robbins, "Cigarettes and Coffee Blues" had been a 1958 hit for Frizzell, whom Shepard calls "my all-time favorite." Then, the following month, sounding her old spirited, scolding self, she recorded "Second Fiddle (to an Old Guitar)." With guitarist Jerry Kennedy playing the driving twelve-string, and with Shepard making rare use of the yodel she perfected as a child, the exuberant "Second Fiddle" proved to be her first Top Ten record in almost ten years.

Given the timing and circumstances, the triumph of "Second Fiddle" symbolized new beginnings for Shepard. She continued to make first-rate records for Capitol into the 1970s, and when she finally switched labels, joining United Artists in 1973, she immediately scored one of the biggest hits of her career with "Slippin' Away." An outspoken traditionalist, she was among the Opry stars who railed publicly against pop trends in country music in the aftermath of Olivia Newton-John's 1974 CMA award. But traditional didn't mean lyrically conservative, for Shepard continued to record the sort of material that made Opry management nervous; her 1975 recording of "Another Neon Night" told the first-person tale of a prostitute.

As of this writing, Shepard is happily married to Benny Birchfield, formerly a close associate of Roy Orbison's, and is still singing and active as ever. Though she is approaching her fortieth anniversary on the Grand Ole Opry, her importance to country music is perhaps only now beginning to be widely understood, thanks in part to the efforts of Mary A. Bufwack and Robert K. Oermann, who gave Shepard deservedly lengthy and laudatory coverage in *Finding Her Voice*, their landmark history of women in country music. Yet even after all these years, as Shepard looks back on her remarkable career and contemplates her eventual retirement, one can still almost see in her what Ken Nelson first saw: that mite of a teenage girl, handling a bass fiddle bigger than she, ready to take on everyone's doubts and sing her way right through them.

—Daniel Cooper
Country Music Foundation



Produced by
The Country Music Foundation

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Daniel Cooper

Disc Transfers and
Mastering Consultation

Alan Stoker
(Audio Czar)

Art Direction
Lauren Finney

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Twice the Lovin' (in Half the Time) (2:38)

(Floyd Huffman)

Recorded: September 30, 1952

Master: 10697

Issued: Capitol F2358

Crying Steel Guitar Waltz (2:24)

(Shorty Long-Susan Heather)

Recorded: September 30, 1952

Master: 10698

Issued: Capitol F2358

A Dear John Letter (2:31)

(Billy Barton-Lewis Talley-Fuzzy Owen)

with Ferlin Husky

Recorded: May 19, 1953

Master: 11461

Issued: Capitol F2502

My Wedding Ring (2:44)

(Jack Rhodes)

Recorded: May 19, 1953

Master: 11546

Issued: Capitol F2586

Two Whoops and a Holler (2:18)

(Joseph Franklin)

Recorded: December 17, 1953

Master: 12096

Issued: Capitol F2791

Don't Fall in Love with a Married Man (2:48)

(Joe Penny-Red Fortner)

Recorded: April 12, 1954

Master: 12535

Issued: Capitol F2905

A Satisfied Mind (2:27)

(Red Hayes-Jack Rhodes)

Recorded: April 11, 1955

Master: 13675

Issued: Capitol F3118

Beautiful Lies (2:48)

(Jack Rhodes)

Recorded: April 11, 1955

Master: 13676

Issued: Capitol F3222

Sad Singin' and Slow Ridin' (2:36)

(Curly Fox-Texas Ruby)

Recorded: December 29, 1955

Master: 14811

Issued: Capitol F-728

Under Suspicion (2:22)

(Ben Raleigh-Ira Kosloff)

Recorded: November 6, 1956

Master: 16010

Issued: Capitol F3727

I Want to Go Where No One Knows Me (2:14)

(Jerry Jericho-Kenneth Grant)

Recorded: November 6, 1956

Master: 16011

Issued: Capitol F4068

The Other Woman (2:18)

(Beverly Small)

Recorded: December 28, 1956

Master: 16332

Issued: Capitol F3727

Act Like a Married Man (2:14)

(Jim Odom)

Recorded: December 28, 1956

Master: 16333

Issued: Capitol F3796

A Thief in the Night (2:10)

(Harlan Howard)

Recorded: May 13, 1958

Master: 19002

Issued: Capitol T-1126

He's My Baby (2:20)

(Weldon Myrick)

Live Radio Transcription

Recorded: circa November 1958

Previously unissued

How Do I Tell It to a Child (2:10)

(Roger Miller)

Recorded: November 9, 1959

Master: 32657

Issued: Capitol 4365

Color Song (I Lost My Love) (2:35)

(Dewey Bergman-Fred Wise-Milton Leeds)

Recorded: April 11, 1960

Master: 33750

Issued: Capitol T-1525

The Root of All Evil (Is a Man) (2:07)

(Jeri Jones)

Recorded: March 21, 1960

Master: 33752

Issued: Capitol 4538

Under Your Spell Again (2:51)

(Buck Owens-Dusty Rhodes)

Recorded: April 4, 1960

Master: 33762

Issued: Capitol T-1525

One White Rose (2:06)

(Shorty Long)

Recorded: April 4, 1960

Master: 33764

Issued: Capitol T-1525

I've Learned to Live with You (and Be Alone) (2:27)

(Ira Louvin-Charles Louvin)

Recorded: October 26, 1961

Master: 36553

Issued: Capitol 4915

That's What Lonesome Is (2:46)

(Bill Anderson)

Recorded: August 29, 1963

Master: 39739

Issued: Capitol 5062

Cigarettes and Coffee Blues (2:24)

(Marty Robbins)

Recorded: December 19, 1963

Master: 39791

Issued: Capitol T-2187

Second Fiddle (to an Old Guitar) (2:10)

(Betty Amos)

Recorded: January 27, 1964

Master: 39797

Issued: Capitol 5169

*Twice the Lovin'
(in Half the Time)*

(Floyd Huffman)
September 30, 1952

*Crying Steel
Guitar Waltz*

(Shorty Long-Susan Heather)
September 30, 1952

A Dear John Letter

(Billy Barton-Lewis Talley-
Fuzzy Owen)
with Ferlin Husky
May 19, 1953

My Wedding Ring

(Jack Rhodes)
May 19, 1953

*Two Whoops and
a Holler*

(Joseph Franklin)
December 17, 1953

*Don't Fall in Love
with a Married Man*

(Joe Penny-Red Fortner)
April 12, 1954

A Satisfied Mind

(Red Hayes-Jack Rhodes)
April 11, 1955

Beautiful Lies

(Jack Rhodes)
April 11, 1955

*Sad Singin' and
Slow Ridin'*

(Curly Fox-Texas Ruby)
December 29, 1955

Under Suspicion

(Ben Raleigh-Ira Kosloff)
November 6, 1956

*I Want to Go Where
No One Knows Me*

(Jerry Jericho-Kenneth Grant)
November 6, 1956

The Other Woman

(Beverly Small)
December 28, 1956

*Act Like a
Married Man*

(Jim Odom)
December 28, 1956

A Thief in the Night

(Harlan Howard)
May 13, 1958

He's My Baby

(Weldon Myrick)
Live Radio Transcription
circa November 1958

*How Do I
Tell It to a Child*

(Roger Miller)
November 9, 1959

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*Color Song
(I Lost My Love)*

(Dewey Bergman-
Fred Wise-Milton Leeds)
April 11, 1960

*The Root of All Evil
(Is a Man)*

(Jeri Jones)
March 21, 1960

Under Your Spell Again

(Buck Owens-Dusty Rhodes)
April 4, 1960

One White Rose

(Shorty Long)
April 4, 1960

*I've Learned to Live
with You
(and Be Alone)*

(Ira Louvin-Charles Louvin)
October 26, 1961

That's What Lonesome Is

(Bill Anderson)
August 29, 1963

*Cigarettes and Coffee
Blues*

(Marty Robbins)
December 19, 1963

*Second Fiddle
(to an Old Guitar)*

(Betty Amos)
January 27, 1964

Jean Shepard: Honky-Tonk Heroine

CLASSIC CAPITOL RECORDINGS, 1952-1964

CMF-021D/S21-18589

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